

ON FREE PUBLIC VIEW  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK

FROM MONDAY, MAY 4TH  
UNTIL THE DATE OF SALE, INCLUSIVE

RARE OLD  
JAPANESE COLOR PRINTS  
AND  
PAINTINGS BY JAPAN'S MODERN MASTERS  
THE COLLECTION OF  
**MR. J. B. MILLET**  
OF BOSTON

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TO BE SOLD  
AT UNRESTRICTED PUBLIC SALE  
ON FRIDAY AFTERNOON AND EVENING  
MAY 8TH, 1914  
AT 3 O'CLOCK AND 8.15 O'CLOCK

585



CATALOGUE  
OF  
A PRIVATE COLLECTION OF  
RARE OLD  
JAPANESE COLOR PRINTS  
AND DRAWINGS  
AND  
PAINTINGS BY JAPAN'S MODERN  
MASTERS

THE PROPERTY OF  
MR. J. B. MILLET  
OF BOSTON

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON THE DATE HEREIN STATED

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
OF THE  
AMERICAN ART ASSOCIATION, MANAGERS  
MADISON SQUARE SOUTH  
NEW YORK

1914



THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY

## PREFATORY NOTE

### JAPANESE COLOR PRINTS, OR "UKIYO-YE"

Captain F. Brinkley, in his authoritative work on Japanese art, says: "From the end of the sixteenth century, the actor, the courtesan and the danseuse began to occupy an unprecedented place in everyday life. Matahei caught the first note of this innovation and fixed it pictorially with wonderful fidelity. . . . To Harunobu belongs the credit of having inaugurated a new and almost final departure in Japanese chromo-xylography. He abandoned the drawing of actors and set himself to design pictures of ladies and gentlemen amid the luxuries of their lives and the refinements of their pastimes. Furthermore, he included backgrounds in his scheme, multiplied the number of blocks so as to produce a variety of tints and added embossing. In the same category with Harunobu are Koriusai, Shunman, Kiyonaga, Shunsho, Yeishi, Utamaro, Toyokuni, Hokusai, Hokkei and Hiroshige.

"They cover a space of 1750 to 1850, just a century. After Hiroshige, whose landscapes are among the finest specimens of chromo-xylography, nothing good was produced."

This collection contains nearly three hundred examples of the work of many of the famous artists of old Japan. In addition to the ordinary-sized prints there are over one hundred small prints called "Surimono."

Edward F. Strange in his monograph on Hokusai, when speaking of Surimono, says: "This class of colour-printing is, it may be noted, of a quite personal nature. They were

made for particular occasions, such as the New Year, to announce the birth of a son, a change of name, or such-like occurrence calling for congratulations; and were often, though not always, issued by the artist as gifts, or supplied by him to a friend for that purpose. Thus one does not find on them the mark of a publisher. They seem to have been generally produced without any consideration for the exigencies of commerce; and, in spite of a somewhat restricted traditional treatment, they consequently reflect the designer's taste in a very marked degree. Moreover, it is in Surimono that we see the technique of colour-printing at its best. On them was lavished all the skill of the colourist and of the printer. Niceties of enrichment by what may be called blind tooling (*gaufage*), the use of metallic powders, and every daintiness and refinement of colour, take the place of the broader effects of the larger prints. They are miniatures in every sense of the word, with an added charm of sentiment, which, however difficult for a European to realise, must still be allowed for in measuring their intrinsic value as works of art. Almost always they are allusive in subject, composed with symbols of good omen carefully chosen with the particular occasion in view. . . . Among the many artists who, during the seventy-odd years that the fashion obtained in Japan, gave their attention to work of this kind, Hokusai is easily pre-eminent; and next to him come his pupils, Gakutei, Hokkei, Hokuba."

## CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

### SPECIAL NOTICE

**Buying** or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

**Orders** for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

**Priced copies** of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,  
American Art Galleries,  
Madison Square South,  
New York City.



## CATALOGUE



# AFTERNOON SALE

FRIDAY, MAY 8, 1914

## AT THE AMERICAN ART GALLERIES

BEGINNING AT 3.00 O'CLOCK

### JAPANESE COLOR PRINTS, OR "UKIYO-YE"

#### TOYOKUNI

1—GIRL TRYING HER OBI

*Mrs. Gorham Bacon*

2—GIRL WITH A SAKE CUP

" " "

3—GIRL SEATED BY A CHESS BOARD

" " "

4—GIRL RECEIVING PRESENTS

" " "

5—FLEEING FROM A THUNDERSTORM

" " "

6—WAITRESS AT THE WELL

" " "

7—COOK MAKING PASTRY

8—GIRL VIEWING POTTED PLANTS

*Mrs. S. Dickerman*

9—PREPARATION FOR A WEDDING

10—GIRL BINDING BOOKS

*Mrs. Gorham Bacon*

11—UNDER THE LANTERN

12—TWO GIRLS ON A BEACH

" " "

LANDSCAPE BY HIROSHIGE; FIGURES BY  
TOYOKUNI

- 13—IKEGAMI TEMPLE *N. W. Paul*
- 14—VIEWING MAPLE LEAVES *Etto Berner Agents*
- 15—TEA HOUSE VERANDA *Mrs. V. Spencer*
- 16—FUJI FROM NIHOMBASHI (TOKYO) *Mrs. Gorham Bacon*
- 17—TEMPLE STEPS AT ATAGO *J. Henry Neale*
- 18—SCENE AT THE GINGER MARKET *Mrs. I. T. Little*
- 19—SHIBA TEMPLE *Mrs. Gorham Bacon*
- 20—FUJI FROM MEGURO *Mrs. V. Spencer*
- 21—CATCHING FIREFLIES *Etto Berner Agents*
- 22—FISHING FLEET AT TSUKUEN *N. W. Paul*
- 23—FESTIVAL DAY *Mrs. P. C. Moore*
- 24—LOOKING AT PLUM BLOSSOMS *Mrs. V. Spencer*
- 25—LOOKING AT THE PEONIES *N. W. Paul*
- 26—OUTING ON A BEACH *J. Henry Neale*
- 27—TEMPPODZU TEMPLE *J. O. Mc Dermott*
- 28—EVENING SCENE AT TAKANAWA *Mrs. Gorham Bacon*
- 29—SCENE IN OMORI *Etto Berner Agents*
- 30—TEMPLE YARD AT MEGURO
- 31

## HIROSHIGE

31—FUJI FROM SAGAMI

32—FUJI FROM KOGANEI

*W. D. Faul*

33—FUJI BEYOND THE RICE FIELD

34—FUJI FROM THE STRAITS OF YEDO

35—FUJI FROM ICHIKOKU BRIDGE

*Mrs. Gorham Bacon*

36—FUJI FROM MIURA

*Mrs. W. C. Wickerham*

37—FUJI FROM A VILLAGE ON THE TORRITO

*Wm. Berner Agent*

38—FORGING THE OI RIVER

*h h h*

## YEISEN

(This artist took many of his motives from the life of the *demi-monde*.)

39—A BELLE AND HER RIVAL

*W. C. Wickerham*

## YOSHIBUNE

40—GIRL AT TEMPLE STONE WELL

*Mrs. J. J. Goodwin*

## YEISEN

41—SINGLE FIGURE WITH SAMOSEN

*h h h h*

## UNKNOWN

42—TABLE OF CONTENTS IN COLOR

*h h h h*

## SHIGENOBU (SON-IN-LAW OF HOKUSAI)

(An eccentric genius who became one of Hokusai's private pupils. His Surimono are distinguished for their beauty of color and accuracy in figure drawing. He married Hokusai's daughter, who was also an artist of ability.)

- 2<sup>00</sup>—43—SURIMONO: GIRL AT THE BATH *Mrs. J. J. Goodwin*  
 4<sup>00</sup>—44—SURIMONO: LISTENING TO THE SAMOSEN *Mrs. Roger Wells*  
 2<sup>60</sup>—45—SURIMONO: TWO FIGURES ON THE BANK OF THE SUMIDA

## KUNISADA

- 3<sup>00</sup>—46—ACTOR IN BLACK ROBE

## SHIGENOBU

- 1<sup>00</sup>—47—SURIMONO: GIRL AT THE DRESSING TABLE *Mrs. Gorham B. Sam*  
 2<sup>00</sup>—48—SURIMONO: WOMAN WITH CHILD AND SERVANT *H. G. Alsberg*  
 1<sup>50</sup>—49—SURIMONO: TWO FIGURES—MAN AND WIFE POURING WINE *Mrs. Gorham B. Sam*

## HOKUSAI

- 2<sup>50</sup>—50—SURIMONO: GIRL AT WINDOW *Mrs. Roger Wells*

## HOKUJU (HOKUSAI'S DAUGHTER)

- 1<sup>50</sup>—51—ACTING THE PARODY OF ASAHIKA *Mrs. Gorham B. Sam*

## HOKKEI

(This artist is regarded by authorities as following very closely in the footsteps of his famous teacher, Hokusai, whose touch he seems to have acquired in a more marked degree than any other pupil.)

- 8<sup>00</sup>—52—THE VOLCANO *P. W. Warbyshire*

## CHOKI

53—LAST DAYS OF KOMACHI

YEISEN

*Mrs. Roger Wells*

330 54—GODS OF WEALTH

## HIROSHIGE

300 55—SCENE AT NARA

56—SCENE AT OKABE

*Alto Bernier Agent*

1800 A very unusual composition. It is a characteristic study of a mountain village.

57—SCENE AT HAMMATSU

*W. W. Faul*

530 A village on the Tokkaido, which remains to this day very little changed except for the railroad station.

58—RAINSTORM AT SHONU

*J. F. Ishii*

2600 The "Rainstorm at Shonu" would be mentioned by any connoisseur as one of Hiroshige's best pictures. This particular print is one of the first edition, and is so marked by the artist. It may have received his personal attention in printing, for every detail that might have been neglected has had especial care.

A copy of this edition recently sold in Paris for 750 francs.

59—BELOW THE RAPIDS AT TANNU

*Alto Bernier Agent*

3500 This picture is the choice of many lovers of prints, not only on account of its charming color, but also because of its interesting composition.

60—KAMEYAMA IN THE SNOW

*Mrs. A. E. Kohn*

2500 Another picture by this artist which has helped materially to endear him to art lovers. It is a gem valued highly by collectors.

# SHUNMAN

(Kubo Shunman is to be mentioned with the most famous artists of his day. He did not disdain to beautify a simple motive, as will be seen from the various examples in this collection.)

61—SURIMONO: FLOWER BOXES *N. D. Faul*

*4 00*

## HOKKEI

62—SURIMONO: A COURT LADY *H. G. Alsberg*

*4 00*

## YEISAI

63—SURIMONO: A COURT DANCER *Mrs. Roger Wells*

*1 50*

## HOKKEI

64—SURIMONO: FISH AND PLATTER

*2 00*

65—SURIMONO: A FUGU (POISONOUS FISH)

## RIOSAI

66—SURIMONO: A COURT DANCER *J. Henry Neale*

*1 00*

## HOKKEI

67—SURIMONO: AN OLD RETAINER ASKING FOR BLESSING *Mrs. Gorham*

*1 00*

68—SURIMONO: A FROG

*2 50*

69—SURIMONO: A PAINTER VIEWING HIS WORK

70—SURIMONO: THE OLD BAMBOO CUTTER AND THE PRINCESS *Mrs. Roger Wells*

*2 00*

71—SURIMONO: CHILD'S DOLL AND OTHER TOYS



# RIOSAI

72—SURIMONO: COURT DANCER

## HOKKEI

73—SURIMONO: SNAKE AND MELON

74—SURIMONO: WARRIOR IN THE RAIN

75—SURIMONO: AN OLD WOMAN WITH A BIRD

76—SURIMONO: WARRIOR AND DRAGON

77—SURIMONO: OX WITH LOAD OF RICE STRAW

78—SURIMONO: PIPE CASE AND TOBACCO BOX

78a—SURIMONO: THE ELOPERS

## LANDSCAPE BY HIROSHIGE; FIGURES BY TOYOKUNI

79—ON THE BANKS OF A MOAT

80—COURT LADIES ON A PROMENADE

81—A FESTIVAL GROUP AROUND A STONE TORII

82—FIGURE IN PALANQUIN

83—AT THE TEMPLE OF OJI

84—OUTING IN ASUKA

85—LISTENING TO THE CICADA

86—CHERRY BLOSSOMS AT UYENO

*C. M. Tice*

*Mrs. Gorham Bacon*

*H. G. Alsberg*

*Mrs. Gorham Bacon*

*J. Henry Neale*

*Mrs. Roger Wells*

*J. H. Neale*

*Mrs. V. Spencer*

*J. H. Neale*

*Mrs. R. Wells*

*Mrs. Gorham Bacon*

LANDSCAPE BY HIROSHIGE; FIGURES BY  
TOYOKUNI

- 100<sup>c</sup> 87—FIREWORKS ON THE SUMIDA *Elto Berner Agent*
- 200<sup>c</sup> 88—IRIS GARDEN *Mrs. V. Spencer*
- 150<sup>c</sup> 89—GIRL READING *Mrs. Gorham Bacon*
- 150<sup>c</sup> 90—THE "EAGLE FESTIVITY" *J. H. Neale*
- 150<sup>c</sup> 91—NIGHT SCENE IN YOSHIWARA *Mrs. Roger Wells*
- 200<sup>c</sup> 92—ACTORS' RECEPTION *Elto Berner Agent*
- 93—FERRY IN THE SNOW ON THE SUMIDA
- 210<sup>c</sup> This is one of the prints whose color has given it a prominent place in museum collections. The subject is one that appeals strongly to the imagination.
- 200<sup>c</sup> 94—STREET SCENE IN TOKYO *Mrs. V. Spencer*
- 200<sup>c</sup> 95—PALACE GIRL AND ATTENDANT ON A VERANDA
- 150<sup>c</sup> 96—TWO PEASANT GIRLS ON THE BANKS OF THE SUMIDA *J. H. Neale*
- 150<sup>c</sup> 97—FIGURE OF A BELLE *Mrs. Gorham Bacon*
- 150<sup>c</sup> 98—FIGURE OF A GIRL PLAYING A KOKU *Garrison Lady*
- 210<sup>c</sup> 99—FIGURE OF A BELLE TAKING A WALK *J. H. Neale*
- 200<sup>c</sup> { 100—FIGURE OF A GIRL WITH A KOTO
- 101—FIGURE OF A BELLE WITH SAMOSEN *G. M. Tree*
- 102—WIFE OF A SAMURAI
- 300<sup>c</sup> 103—FIGURE OF A WAITRESS *Mrs. Gorham Bacon*

LANDSCAPE BY HIROSHIGE; FIGURES BY  
TOYOKUNI

200 104—FIGURE OF SHIDZUKA

*H. G. Alsberg*

100 105—FIGURE OF A WARRIOR IN DISGUISE

*G. M. Trice*

106—MOTHER AND INFANTS

*Mrs. I. W. Little*

200 107—GIRL LEADING CHILD WITH SAMOSEN ON HER SHOULDER

*N. D. Paul*

100 108—FIGURE OF A GIRL MAKING AN OFFERING TO THE  
FESTIVAL OF THE BULL

HOKUSAI

109—SURIMONO: THEATRICAL PROPERTIES

*N. W. Seaman Agents*

HOKKEI

110—SURIMONO: A PHEASANT

111—SURIMONO: GIRL WRITING A LETTER

*Mrs. I. W. Little*

112—SURIMONO: GIRL WITH ATTENDANT AT ENOSHIMA

113—SURIMONO: FIGURE OF A MOUNTAIN SPIRIT (YAMANBA)

*Mrs. Gorham Bacon*

SHIGENOBU

114—SURIMONO: GIRL WEAVING

YANAGAWA HARUNOBU

115—SURIMONO: BOY ON HORSEBACK

NAOKUNI

116—SURIMONO: A MASK

UNSIGNED (PROBABLY HARUNOBU)

150 { 117—SURIMONO: FIGURE OF A CHINESE WOMAN

118—SURIMONO: GIRL PAINTING FUJI

*Mrs. Gorham Bacon*

HOKKEI

2 { 119—SURIMONO: BOY WITH ROOSTER

UNSIGNED (PROBABLY HOKUSAI)

*H. G. Alsberg*

200 { 120—SURIMONO: CROW AND SWORD

KUNISADA

750 120a—FIGURE OF AN ACTOR

*Mrs. J. J. Goodwin*

KUNIMARU

000 121—FIGURE OF A BELLE

SHUNSEN

122—SURIMONO: FIGURE OF A BELLE

*H. Oshumida*  
HOKUSAI (Signed SHINSAI)

200 (It is well known that Hokusai had several signatures. For example, he often used "Sori" (SORI) for his pictures, but never for his books. In the latter case he often used "Kako.")

123—SURIMONO: GIRLS PLAYING "THOU SHALT NOT SEE"

150 124—SURIMONO: GIRL WITH MARIONETTE

# KIYONAGA

(Professor Fenellosa, in his catalogue of an exhibition of Hokusai's paintings held in Tokyo in 1901, says: "About 1781 he fell under the influence of Kiyonaga's rising genius." This print is remarkable, if only for the reason that Kiyonaga considered the subject worth copying.)

125—LADIES ON AN OUTING

Copied from Moronobu.

*Mrs. Roger Wells*

## SHIKO (A PUPIL OF UTAMARO)

126—SEATED SHOGIO (SPIRIT OF LAKE)

## UTAMARO

(Brinkley mentions the four greatest Ukiyo-ye artists in the following order: Utamaro, Kiyonaga, Harunobu, Koriyasai.)

127—SAMOSEN LESSON

*W. W. Seaman Agers*

## PROBABLY UTAMARO

128—TWO FIGURES

*Mrs. Lucy E. Smith*

## SHUNSO

129—LAKE BIWA

*Mrs. Gorham Bacon*

## TOYOKUNI

130—SURIMONO: TWO FIGURES

## YEISHI

131—FIGURE OF AN UMBRELLA

## KOIN

132—SURIMONO: CHRYSANTHEMUM

## HOKKEI

*K. Ohmura*

133—SURIMONO: TWO FIGURES IN A BOAT

134—SURIMONO: FIGURE OF URASHIMA WITH TURTLE

# KOIN

135—SURIMONO: MELON VINE

*Mrs. Gorham Bacon*

HOKUSAI

136—SURIMONO: GIRL ARRANGING FLOWERS

2 50

137—SURIMONO: WOMAN PLAYING WITH CHILD

# SHUNSHO

(The marked similarity in style between Shunsho and Hokusai exemplifies the influence of master over pupil. At the time when Hokusai worked with Shunsho he frequently signed his name "Shunro." Shunsho was one of the first to extend three-block printing to polychrome.)

138—SURIMONO: WOMAN TEACHING A CHILD TO WRITE

HOKUBA (PUPIL OF HOKUSAI)

139—A COURT LADY

*Mrs. J. F. Mc Guire*

CHOKI

2 00

140—SURIMONO: GIRL AND CHILD AT A WELL

# HOKUSAI

141—SURIMONO: A BEAUTIFUL DRAWING OF TOY BOAT AND KITE

142—SURIMONO: GIRL WITH A WHITE ELEPHANT

143—SURIMONO: MOTHER AND CHILD

*J. R. Johnson*

4 50

144—SURIMONO: TWO GIRLS WITH BIRD CAGE

145—SURIMONO: GIRL SEATED ON AN OX

## HIDEMARU

146—SURIMONO: THE WEASEL AND THE RAT

## PROBABLY HOKUSAI

147—SURIMONO: FIGURE OF URASHIMA

UNSIGNED

*Mrs. Gorham Bacon*

148—SURIMONO: TWO FIGURES PLAYING "Go"

149—FIGURES OF TWO BOYS

Dated "Kwansu" (about 1700).

## HOKUSAI

150—PERSIMMON AND CRICKET

*C. M. Tree*

*100* This print is one of those which authorities regard as choice. It is evident that where the motive is so simple the artist must depend on rendition.

## HIROSHIGE

151—THE CRYING STONE AT HISAH

*Alto Berner Agens*

*100* A print of rare beauty. It is seldom found in such excellent condition.

152—HAKONE LAKE

*M. W. Faul*

*100* The color in this print is very difficult to render, especially that of the cliffs. In most copies the color seems exaggerated, whereas in this print unusual care appears to have been taken.

## KUNISADA AND TOYOKUNI

153—OUTING AT KYOMIDZU TEMPLE

*Mrs. Gorham Bacon*

# HIROSHIGE

- 3 00 154—VILLAGE OF TAKANAWA Mrs. A. E. Cohen  
 2 00 155—VILLAGE OF SUKASI Mrs. Gorham Bacon  
 156—BARRIER AT SEKI W. W. Faul  
 5 00 An interesting subject—a military barrier erected at  
 the frontier between the domains of two daimios.

# SHUNMAN

- 157—A BOTAN Mrs. Gorham Bacon  
 2 00 One of the most charming prints in the collection. It  
 is seldom found with the "blind tooling" as well pre-  
 served as in this case. No. 234 is a duplicate.

# KOIN

- 158—SURIMONO: PASTRY ENCLOSED IN OAK LEAVES

# SHOHO

- 159—SURIMONO: TEA CEREMONY Mrs. Gorham Bacon

# KOIN

- 1 00 160—DEER ON THE MOUNTAINSIDE

# HIROSHIGE

- 161—A PROCESSION IN THE RAIN W. W. Faul  
 4 00 (Crêpe.)

- 162—SCENE AT OTSU  
 4 00 (Crêpe.)

# KOIN

- 163—RICE CEREMONY  
 Two Figures. (Crêpe.)



SHUNSHO

164—LADIES AND ATTENDANTS ON A PROMENADE

165—FIGURE OF AN ACTOR

*Mrs. Roger Wills*

KIOTSUNE

166—FIGURE OF AN ACTOR

*C. M. Tree*

TOYOKUNI

167—BOY WITH A HOBBY HORSE

*J. H. Wills*

SHUNSEN

168—FIGURE OF AN ACTOR

YEIZAN

169—FLOWERS ARRANGED IN WELL BUCKETS

YEISHI

*Mrs. Gorham Bacon*

170—LADY AND SERVANT

SHUNSHO

171—TWO GIRLS AT A WELL

KORIUSAI

*W. D. Faul*

172—TWO GIRLS AND THEIR ATTENDANT CROSSING A  
BRIDGE

SHUNSHO

173—TWO GIRLS PROMENADING

174—GIRL DESCENDING A LADDER

*Mrs. Gorham Bacon*

SHIGENOBU

175—SURIMONO: TWO FIGURES

# HARUMICHI

176—SURIMONO: CROW AND RISING SUN

## HOKUSAI

177—SURIMONO: WOMAN AND BOY WITH KITE

## UNSIGNED

178—SURIMONO: A FEMALE DARUMA

*Mrs. Gorham Bacon*

## HOKUSAI

179—SURIMONO: GIRL ARRANGING MINIATURE GARDEN

180—SURIMONO: PEASANTS

## HIROSHIGE

*150* 181—FUJI FROM MIHO

*J. H. Neale*

*900* 182—FUJI FROM SERUGA

*W. B. B. Agents*

*800* 183—FUJI FROM IDZU

" " "

*150* 184—FUJI FROM HAKONE LAKE

*J. C. McWhinney*

*200* 185—FUJI FROM YENOSHIMA

*Mrs. Gorham Bacon*

186—FUJI FROM THE SUMIDA

*W. B. B. Agents*

## KORIUSAI

187—SMOKING PARTY

*YEISHI W. W. Seaman*

*300* 188—GIRL WRITING A LETTER

TOYOHIRO

189—WOMAN AND ATTENDANT

KORIUSAI

190—THREE GIRLS ON AN OUTING

UTAMARO

191—TWO GIRLS BY A STREAM

*N. N. Seaman Agent*

SHUNSHO

192—FEMALE FIGURE WITH FAN

SHIGENAGA

193—GIRL ARRANGING HER HAIR

SHUNSHO

194—TWO FIGURES AT A RICE MORTAR

SHINSAI

*Mrs. Gorham Bacon*

195—SURIMONO: GIRL WITH BOOKS

HOKKEI

196—SURIMONO: WOMAN KNEELING BEFORE A NOBLEMAN

KESAI

197—SURIMONO: AN OLD COUPLE WITH A DOG

*Mrs. Gorham Bacon*

SHURI

198—SURIMONO: HABACHI

HOKUTEI (A PUPIL OF HOKUSAI)

199—SURIMONO: MAN AND WOMAN AT PALACE ENTRANCE

SHIKO

200—SURIMONO: TWO FIGURES GATHERING PINE BOUGHS

*Mrs. Gorham Bacon*

HOKUSAI

201—SURIMONO: SINGLE FIGURE

UNSIGNED

202—SURIMONO: TWO FIGURES ON A VERANDA

HOKUSAI

*Mrs. Gorham Bacon*

203—SURIMONO: GIRL MAKING A SCREEN

GINRYU

204—SURIMONO: GROUP OF CHINESE WISE MEN

SHINSAI

205—SURIMONO: WOMAN AND JAPANESE BARBER

HOKUSAI

*Mrs. Gorham Bacon*

206—SURIMONO: PEASANT WOMAN LOOKING AT FUJI

SHUNMAN

207—LADIES IN THE MOONLIGHT

TOYOKUNI

208—GIRL READING A LETTER

209—GIRL ON VERANDA

210—GIRL WITH BLACK ROBE

*Mrs. Gorham Bacon*



## EVENING SALE

FRIDAY, MAY 8, 1914

### AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

#### TOYOKUNI

- 211—TWO GIRLS CUTTING PAPER *C. M. Tree*  
212—GIRLS IN A THEATER BOX *Mrs. A. P. Harris*  
213—A COURT LADY IN FULL COSTUME *Mrs. Gorham Bacon*  
214—TWO GEISHA GIRLS *Mr. Brady*  
215—A BELLE WITH AN ATTENDANT  
216—A PEASANT AND LADY *M. F. Hammond*  
217—TWO FEMALE FIGURES *Mrs. A. P. Harris*

#### HOKUSAI

217a—SURIMONO: WOMAN WITH A TRAY

#### SHUNMAN

218—SURIMONO: SINGLE FIGURE

*Mrs. A. P. Harris*

# HOKUSAI

219—SURIMONO: WOMAN AND A PLUM TREE

1 50 220—SURIMONO: PICKING YOUNG PINE BOUGHS *Mrs. Gorham Bacon*

2 00 221—SURIMONO: VIEWING THE KAKEMONO " " "

222—SURIMONO: STREET SCENE " " "

# GESEN

223—SURIMONO: FLOWER ARRANGEMENT " " "

# TOYOHIRO

224—SURIMONO: BOAT OF LONGEVITY

# HOKKEI " " "

1 50 225—SURIMONO: WARRIOR'S HELMET

# HANASAKI

226—SURIMONO: CHERRY BLOSSOMS IN THE MOON

# YEISHI *Thomas W. Gordell*

1 50 227—SURIMONO: A "No" DANCER

# HOKKEI *Mrs. Gorham Bacon*

2 50 228—SURIMONO: SEATED FIGURE WITH CARDS

# SENSHUN

229—SURIMONO: PHEASANT



229

# HOKUSAI

230—SURIMONO: SNAKE AND MELON

This print should be compared carefully with No. 73, especially as regards the signature.

# SHUNSHO

*C. O. Krimm*

231—SURIMONO: OWL ON A MAGNOLIA TREE

# HOKUSAI

232—SURIMONO: PLUM GARDEN

*C. M. Tree*

# HOKKEI

233—SURIMONO: EGG PLANT

# SHUNMAN

" " "

234—SURIMONO: BOTAN

This print is a duplicate of No. 157, with which it should be compared.

# HOKUSAI

235—SURIMONO: PRECIOUS STONES

236—SURIMONO: FEMALE WOOD SELLER

*Mrs. A. P. Burns*

# UTAMARO

237—SURIMONO: WOMAN BEWITCHED BY A FOX

*Miss Lucy Smith*

# HOKUSAI

238—SURIMONO: GROUP OF PEASANTS

239—SURIMONO: FISHERWOMAN WITH TWO BOYS

*Mrs. A. P. Burns*

*Thos. W. Goddell*

GAKUTEI

150 240—SURIMONO: WOMAN WITH JAPANESE HARP

241—SURIMONO: TWO PANELS

150

HOKKEI

242—LADY'S WARDROBE

TOYOHIO

100 243—WOMAN AND A FISH PEDDLER

HOKKEI

244—SURIMONO: STUDY OF FISH AND OCTOPUS

ZEN HOKUSAI

200 245—SURIMONO: WOMEN AROUND THE HIBACHI

Note the unusual signature attached to this print.

HOKKEI

246—SURIMONO: SEATED FIGURE OF MIKO

HOKUSAI

150 247—SURIMONO: MONKEY CARRYING SHINTO EQUIPMENT

HOKKEI

248—SURIMONO: FUJI

HOKUSAI

300 249—SURIMONO: WARRIOR'S ARMOR

HOKKEI

250—SURIMONO: GIANT UPROOTING A TREE

*Mrs. Gorham Bacon*

GAKUTEI

251—SURIMONO: SEATED FIGURE

*Mr. Cady*

HOKUSAI

252—SURIMONO: MAN WITH A MARIONETTE

*Mrs. Gorham Bacon*

253—SURIMONO: GIRL WITH A BOOK

PROBABLY HOKUSAI

254—SURIMONO: WARRIOR ON A CLIFF

*Mrs. Roger Wells*

HARUNOBU

255—SURIMONO: WINE KETTLE

*Mrs. Gorham Bacon*

YEISHI

256—SURIMONO: A SCULPTRESS AND HER WORK

HOKUSAI

257—SURIMONO: TWO FIGURES WITH A MONKEY

HOKKEI

258—SURIMONO: BOY WITH A CALF

*Lester Ralph*

HOKUSAI

259—SURIMONO: PERSIMMON AND CRICKET

This print is a duplicate of No. 150.

*John Bodine*

## SORI (HOKUSAI)

(For explanation of this signature, see No. 123.)

260—SURIMONO: WOMAN AND CHILD

HIROSHIGE

261—SURIMONO: SCENE AT FUJIKAWA

2 00

UNSIGNED

262—SURIMONO: STREET DANCER

1 00

HIROSHIGE

263—CLIFF AT FUTAMI

2 00

ZEN HOKUSAI TAMEGAZA

264—FUJI FROM ASAKUSA TEMPLE

1 00 Signed.

SHUNSAI

265—MUSICIANS

1 00

A copy. An excellent example of modern Japanese hand color printing from wood blocks.

HOKUSAI

266—FISHER GIRL

1 50

A copy. An excellent example of modern Japanese hand color printing from wood blocks.

CHOSHUN

267—STANDING FIGURE

1 50

A copy. An excellent example of modern Japanese hand color printing from wood blocks.

268—SEATED FIGURE

1 00

A copy. An excellent example of modern Japanese hand color printing from wood blocks.

# HIROSHIGE

269—SCENE AT TSUKUDA

*Mrs. Roger Mills*

*100*

# HOKUSAI

270—FIGURE OF A MAN DANCING TORI-ŌI

*C. V. Kerribush*

*2/10* An original water color. Signed.

(This original and the one that follows were purchased in Tokyo in 1899 for the present owner by Prof. Ernest Fenellosa, the well-known expert. The master's style is so unmistakable that the signature is hardly necessary for identification.)

271—POET HITOMARO

*1800* An original water color. Unsigned.

*J. B. Brewster*

# HIROSHIGE

*100* { 272—TITLE-PAGE IN COLOR OF THIRTY-SIX VIEWS

*M. F. Hammond*

*100* { 273—PLAYING KOTO

*100* { 274—WARRIOR CROSSING A STREAM

*Mrs. Gorham Bacon*

*100* { 275—LANDSCAPE IN BLACK AND WHITE

*200* { 276—SCENE AT KAMEYAMA

*200* { 277—FIGURE OF A PRIEST

*400* { 278—LAKE AND MOONLIGHT

*Mrs. A. C. Colver*

*100* { 279—BOAT UNDER THE BRIDGE

*Mrs. A. P. Burns*

*100* { 280—AUTUMNAL FLOWER

*Mrs. Gorham Bacon*

*100*

# UNSIGNED

*100* { 281—FEMALE FIGURE WITH THE GOD OF WEALTH

*Mrs. A. P. Burns*

*100* { 282

## UNSIGNED

### 282—FEMALE FIGURE WITH THE GOD OF WEALTH

#### ATTRIBUTED TO SHUNSHO

#### 283 to 318—A SERIES OF THIRTY-SIX ORIGINAL PAINTINGS

*Lester Ralph*

50 00

The thirty-six numbers that follow are all original paintings, and have been attributed by experts to Hokusai's master, Shunsho. They represent the thirty-six poets and poetesses of Japan. They were found by the present owner in the possession of an old retainer, a Samurai, living in the outskirts of Nara. They had been kept in a lacquer box for many years and, although somewhat handled and exposed to the light, their color remains well preserved and the body of the work on the paintings has escaped injury. Two of the paintings bear a seal, evidently that of a former owner.

No. 283 will be sold with the privilege of the purchaser taking the entire series at the price No. 283 may sell for.

## JAPANESE BOOKS

#### 319—MISCELLANEOUS SKETCHES

2 00

By Issai, a pupil of Hokusai.

*J. Brewster*

#### 320—AN ORIGINAL SKETCH BOOK

2 50

Containing forty-four drawings in wash, illustrating incidents in the early history of Japan. It is signed Goritero Hiko and is dated "Kwansei, 10th year," i.e., about 1798.

*Mrs. Gorham Bacon*

#### 321—A CHINESE POEM OF THE TUNG DYNASTY

2 00

Called "To Shi Sen." Illustrated by Hokusai.

*M. F. Hammond*

- 322—AN ELABORATE SERIES OF DRAWINGS  
 200 By Sensei, a pupil of Hokusai. *Mrs. J. J. Goodwin*
- 323—A BOOK OF DRAWINGS  
 150 By Hokusai. Mostly figure pieces. *Mrs. A. Roberts*
- 324—A BOOK OF DRAWINGS  
 200 By Hokusai. Mostly figure pieces. *Mrs. J. J. Goodwin*
- 325—A CHINESE POEM  
 100 Illustrated by Rikahu. An original sketch-book artist unknown, containing a number of detail drawings of armor, incidents in the history of Japan, etc. *M. F. Hammond*
- 326—AN ALBUM CONTAINING TWELVE COLOR ILLUSTRATIONS  
 150 From wood blocks printed by hand. Representing famous historical subjects. An excellent example of modern Japanese color printing. *Mrs. Gorham Bacon*
- 327—AN ALBUM OF TWELVE REPRODUCTIONS IN COLOR OF FAN DESIGNS  
 200 Taken from screens decorated by KORIN, the founder of the school of design that bears his name. A fine example of modern wood-block printing. "
- 327a—A LARGE PORTFOLIO CONTAINING TWELVE REPRODUCTIONS IN COLOR OF FAN-SHAPED PAINTINGS  
 350 By Hokusai. Done in Japan, printed from wood blocks. Subjects, figures, flowers and still-life. The originals from which these prints were made were shown at the Hokusai exhibition at Tokyo in 1901. Professor Fenellosa says, in describing the set: "These were evidently painted for a set and at the same time. They are all transition studies, some in rough wash, some in sharp line; some gray, some brilliant, but all before the introduction of the heavy coloring" (i.e., in Hokusai's style). The date of the originals was fixed by Professor Fenellosa at about 1825. *M. F. Hammond*
- 150 325-A - Sketch Book. *Lester Ralph*

# MODERN JAPANESE PAINTINGS

\*\*\* The paintings in this collection were matted in Japan

## BAIHO

328—SNIPE  
2 50 Painted on silk.

R. Glendenning

## BANSHU

329—GEESSE AND HOLLYHOCKS  
4 00 Painted on silk.

M. F. Hammond

330—PURPLE IRIS  
3 00 Painted on silk.

O. Barnes

331—GEESSE  
3 00 Painted on silk.

John Bodine

## BEISHU

332—CARP  
4 00

T. Ellis

333—CHRYSANTHEMUMS  
3 00 Painted on silk.

L. Kaiser

334—TIGER LILY  
2 00 Painted on silk.

" "

335—SPARROW AND BLUEBELLS  
2 00 Painted on silk.

" "

## BIYO

336—STORKS  
7 00 Painted in lacquer.

Miss R. O. Lorenz Agnes

337—STORK  
2 00 Painted in lacquer.

R. Glendenning



# CHIKUKEI

338—HERON

Painted on silk.

# CHIKUSEN

339—LANDSCAPE

Painted in lacquer.

# CHIKUSETSU

340—FLOWER STUDY

Painted on silk.

341—FLOWER STUDY

Painted on silk.

# CHIKUTEI

342—SWALLOWS AND FUJI

Painted in lacquer.

343—BIRD AND IRIS

Painted in lacquer.

344—STORKS

Painted in lacquer.

345—PIGEON

Painted in lacquer.

346—PIGEONS

Painted in lacquer.

# CHOIN

347—TIGER LILY

Painted on silk.

*W. W. Seaman Agent*

*M. F. Hammond*

*R. Glendenning*

" "

*Miss R. B. Lorey Agent*

*Mrs. J. J. Goodwin*

*Frank Sahii*

*Miss R. B. Lorey Agent*

*Mrs. J. J. Goodwin*

*M. Lewis*

348—TEMPLE  
2 00 Painted on silk.

349—FOWL  
3 50 Painted on silk.

350—FISH  
2 50 Painted on silk.

351—CHRYSANTHEMUMS  
5 00 Painted on silk.

352—POPPIES  
3 00 Painted on silk.

353—QUAIL  
3 00 Painted on silk.

354—HOLLYHOCKS  
16 00 (Korin School.)

355—PEONY  
3 00 Painted on silk.

356—CHRYSANTHEMUM  
3 00 Painted on silk.

357—IRIS  
5 50

EIRO  
M. Lewis

ENSEN  
Mrs. M. Bailey

GIOSHUN  
Mrs. J. J. Goodwin

GOSE  
M. F. Hammond

GOSEI  
R. Glendenning

GYOSHUN  
T. Ellis

HEISU  
W. C. Hlickerman  
Painted on silk.

HODO  
Mrs. Gorham Bacon

Mrs. J. J. Goodwin

358—PIGEONS  
200 Painted on silk.

359—FIREFLIES  
200 Painted on silk.

360—JAPANESE MELON  
500 Painted on silk.

361—SNIPE  
400 Painted on silk.

362—FOWL  
250 Painted on silk.

363—TIGER LILY  
300 Painted on silk.

364—PEONY  
200 Painted on silk.

365—FLOWER STUDY  
300 Painted on silk.

366—FLOWER STUDY  
300 Painted on silk.

367—FLOWER STUDY  
200 Painted on silk.

368—VIOLETS  
300 Painted on silk.

HOSEN  
N. W. Seaman Agent

M. Lewis

HOSHU  
N. W. Seaman Agent

HOSUI  
M. F. Hammond

HOZAN  
Mrs M. Bailey

IKKEI  
Mrs. Gorham Bacon

Otto Berner

JOSEN  
R. Glendenning

Mrs M. Bailey

R. Glendenning

Mrs M. Lewis

## JOSEN

369—TIGER LILY  
3 00 Painted on silk.

*mus. m. Lewis*

370—PEONY  
2 50 Painted in lacquer.

*mus. Gorham Bacon*

371—KINGFISHER  
3 00

*mus. m. Bailey*

## KEIGETSU

372—PIGEON  
3 00 Painted on silk.

*R. G. Lendenning*

373—BIRD ON A BOUGH  
3 00 Painted on silk.

" "

374—GOOSE  
3 00 Painted on silk.

*W. B. Berner*

## KINHO

375—LOTUS  
3 00 Painted on silk.

*mus. m. Lewis*

## KINSHU

376—PEONY  
2 00 Painted on silk.

" " "

## KOHO

377—KINGFISHER  
3 00 Painted on silk.

*T. Ellis*

## KOKEI

378—HYDRANGEA  
4 50 (Korin School.) Painted on silk.

" "

# KOKEN

379—CHRYSANTHEMUM *Mrs M. Bailey*  
 300 (Korin School.) Painted on silk.

380—TIGER LILIES *L. Kaiser*  
 350 (Korin School.) Painted on silk.

381—POPPIES *Mrs. M. Levi*  
 300 (Korin School.) Painted on silk.

# KOMIN

382—WILLOW BRANCH *" " "*  
 200 Painted on silk.

# KONEN

383—LANDSCAPE WITH FUJI *J. F. Sabui*  
 700 Painted on silk.

384—FARMHOUSE *" " "*  
 600 (Japanese Impressionist Style.) Painted on silk.

385—TIGER LILIES *M. Lewis*  
 400 Painted on silk.

386—TIGER LILY *John Bodini*  
 400 Painted on silk.

387—FROG POOL *M. Lewis*  
 300 Painted on silk.

388—POND LILIES *Miss R. B. Lorenz Agens*  
 500 Painted on silk.

# KOSEN

389—CHRYSANTHEMUMS *m. Bailey*  
 2 00 Painted on silk.

390—MORNING GLORY *" "*  
 2 00 (Korin School.) Painted on silk.

391—HOLLYHOCKS *R. Glendenning*  
 4 00 (Korin School.) Painted on silk.

392—FLOWER STUDY *" "*  
 4 00 (Korin School.) Painted on silk.

# KOSHU

393—TIGER LILY *m. "*  
 2 00 Painted on silk.

394—IRIS *Mrs. T. E. Moore*  
 5 00 Painted on silk.

# KOTEI

395—GOLDFISH *m. Lewis*  
 4 00 Painted on silk.

396—BLACKBIRD AND IRIS *T. Ellis*  
 2 00 Painted on silk.

# KOZAN

397—CHRYSANTHEMUM *G. Berner*  
 2 00 Painted on silk.

398—LANDSCAPE *R. Glendenning*  
 2 00 Painted on silk.

KWAKO

399—JAPONICA  
2 00 Painted on silk.

R. Glendenning

400—JAPONICA  
2 00 Painted on silk.

401—TIGER LILY  
4 00 Painted on silk.

M. Lewis

402—PIGEON  
4 00 Painted on silk.

M. Bailey

403—HEDGEHOG  
5 00 Painted on silk.

R. H. Lorenz Agents

404—OWL  
3 00 Painted on silk.

M. Bailey

405—HERON  
6 00 Painted on silk

Mrs R. H. Lorenz Agents

406—PIGEON  
2 00 Painted on silk

Mrs M. Bailey

NUMYSAI

407—MAPLE BRANCH  
3 00 Painted on silk

Mrs. Gorham Bacon

OGAI

408—LOTUS  
4 00 Painted on silk.

Mrs. M. Lewis

409—FLOWER STUDY  
4 00 Painted on silk.

R. Glendenning

410—LOTUS  
Painted on silk.  
4 00

"

"

411—ASTER  
3 00 Painted on silk.

412—BOTAN  
4 00 Painted on silk.

413—FLOWER STUDY  
4 00 Painted on silk.

414—PEONY  
4 00 Painted on silk.

415—TRUMPET VINE  
3 00 Painted on silk.

416—SNIPE AND IRIS  
4 00 Painted on silk.

417—CHERRY BLOSSOM BRANCH  
2 00 Painted on silk.

418—ASTERS  
2 00 Painted on silk.

419—CHRYSANTHEMUM  
2 00 Painted on silk.

420—IRIS  
4 00 Painted on silk.

OJO  
Mr. Chichester

OKO  
R. Glendenning

OSHU  
Mrs. M. Lewis

OTEI  
R. Glendenning

N. N. Seaman Agent

OTO  
C. M. Tree

#### KEIGETSU

R. Glendenning

#### REIKYO

M. F. Hammond

#### REISHO

C. M. Tree

John Bodnie



REISHU

421—GOLDFISH  
Print on silk.

*Mrs. R. H. Loreng Agent*

REIUN

422—TIGER LILY  
Painted on silk.

*M. Lewis*

RINSEN

423—PEONIES  
Painted on silk.

" "

424—GOLDFISH  
Painted on silk.

*J. Henry Neale*

RIOSHO

425—TEMPLE DOOR IN THE SNOW  
Painted on silk.

*Mrs. J. J. Goodwin*

RISSO

426—BIRD ON A BOUGH  
Painted in lacquer.

*R. Glendenning*

427—DUCK  
Painted in lacquer.

*Mrs. J. J. Goodwin*

SAITO

428—MORNING GLORY  
Painted on silk.

" " " "

SEIKI

429—POPPIES  
(Korin School.) Painted on silk.

*John Bodine*

430—WHITE CHRYSANTHEMUMS  
(Korin School.) Painted on silk.

*Mrs. M. Lewis*

431—HYDRANGEA  
(Korin School.) Painted on silk.

*R. Glendenning*

## SEIKI

432—PIGEONS *Mrs. M. Bailey*  
 2<sup>00</sup> Painted on silk.

433—POPPIES *O. Barnes*  
 4<sup>00</sup> (Korin School.) Painted on silk.

434—IRIS *R. Glendenning*  
 4<sup>00</sup> (Korin School.) Painted on silk.

## SEIKWA

435—KERE BIRD *J. F. Sahri*  
 7<sup>30</sup> Painted on silk.

436—HERON  
 15<sup>10</sup> Painted on silk.

437—FOWL  
 3<sup>00</sup> Painted on silk. *M. Lewis*

438—PIGEON  
 3<sup>00</sup> Painted on silk. " "

## SEIRYU

439—CROW *T. Ellis*  
 3<sup>00</sup> Painted in lacquer.

440—STORK *Mrs. J. J. Goodwin*  
 5<sup>00</sup> Painted in lacquer.

441—PIGEONS *M. Hammond*  
 4<sup>00</sup> Painted in lacquer.

## SHOHI

442—LANDSCAPE *R. Glendenning*  
 2<sup>00</sup> Painted on silk.

# SHOKIN

443—TIGER LILY  
200 Painted on silk.

M. Bailey

# SHOKWA

444—MAGNOLIA  
200 Painted on silk.

R. Glendenning

445—KINGFISHER  
700 Painted on silk.

M. F. Hammond

446—LANDSCAPE  
200 Painted on silk.

Miss M. Bailey

447—LANDSCAPE  
300 Painted on silk.

Mrs. Gorham Bacon

448—LANDSCAPE  
300 Painted on silk.

Mrs. J. J. Goodwin

449—LANDSCAPE  
200 Painted on silk.

O. Berner

450—LANDSCAPE  
200 Painted on silk.

R. Glendenning

451—LANDSCAPE  
200 Painted on silk.

" "

452—GRAPES  
Painted in lacquer.

M. Bailey

200

# SHOSAN

453—WATERFALL  
200 Painted on silk.

O. Berner

## SHOSEN

454—FIREFLIES  
2 <sup>00</sup> Painted on silk.

R. Glendenning

455—LANDSCAPE  
2 <sup>50</sup> Painted on silk.

Mrs. Chichester

456—LANDSCAPE  
2 <sup>50</sup> (Old Style.) Painted on silk.

## SHOSETSU

457—LANDSCAPE  
2 <sup>00</sup> Painted on silk.

R. Glendenning

## SHOUN

458—FLOWER STUDY  
4 <sup>00</sup> Painted in lacquer.

Mrs. M. Lewis

## SHUKO

459—BIRD AND CHERRY BLOSSOMS  
5 <sup>00</sup> Painted on silk.

M. Hammond

## SHUMPO

460—LANDSCAPE  
2 <sup>00</sup> Painted on silk.

M. Lewis

461—JAPANESE FREIGHT BOATS  
3 <sup>00</sup> Painted on silk.

S. West

## SHUNSAI

462—LANDSCAPE  
2 <sup>50</sup> Painted on silk.

M. Bailey

## SHUNTEI

463—CHRYSANTHEMUMS  
3 <sup>50</sup> Painted on silk.

C. M. Lee

## SHUREI

464—WHITE BOTAN  
3 00 Painted on silk.

*R. Glendenning*

465—MAGNOLIA  
2 00 Painted on silk.

*m. Lewis*

## SHUSAI

466—CHERRY BLOSSOMS  
2 00 Painted on silk.

*m. Bailey*

467—DUCK  
4 00 Painted on silk.

*m. F. Hammond*

## SHUSAN

468—FLOWER STUDY  
4 00 (Korin School.)

*R. Glendenning*  
Painted on silk.

## SHUSUI

469—ASTER  
2 00 Painted on silk.

*m. Bailey*

## TAIKWA

470—WISTARIA  
3 00 Painted on silk.

*m. Lewis*

471—LANDSCAPE  
2 50 Painted on silk.

*R. Glendenning*

## TANSUI

472—RHODODENDRON  
4 00 Painted on silk.

*m. Lewis*

473—CHERRY BLOSSOMS  
4 00 Painted on silk.

*m. F. Hammond*

TEIRYO

474—FLOWER STUDY  
300 Painted on silk.

*M. Bailey*

475—CROWS IN THE SNOW

400

Painted in lacquer.

*Mrs. J. J. Goodwin*

TEISAN

476—PIGEON ON A BOUGH

400

Painted on silk.

*J. Ellis*

YEIROKU

477—VILLAGE IN THE SNOW

900

*Mrs. R. B. Lorenz*

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.